

DOWN BEAT

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By Mike Levin

XXIX—"Jazz? (2)"

Last column after much bush-beating, we decided that you couldn't say that jazz was differentiated from classical because of the presence of ad lib solos or syncopation, it being pointed out that both forms had (or did have) enough of each to make them useless as distinction types.

We also found out that danceability, emotional color, and instrumental virtuosity are present in both jazz and classical—so you can't say that jazz is a different critter on any of these scores. We did see that the ad lib tradition in classical has almost completely died out; that jazz has developed various instrumental and sectional techniques which classical has not; that it concentrates or rhythmic in a way that classical does not.

But we still haven't found any one thing that sets jazz off completely from classical—and I don't think that we will. In other words, to my humble way of thinking, there is no real dichotomy. Jazz and classical differ only in that they place varying emphases upon different sections of music.

What radically sets jazz off is its solo tradition (ad lib). Is there any reason to believe that some day the small jazz unit cannot be incorporated in and used as an intrinsic part of a larger orchestra to play a larger kind of music than we now do?

To go back to the four critics' theories we mentioned last time. 1. That jazz died with the "Golden Age" of soloists. Jazz didn't die, its fundamental emphasis started to change. Then, too, often these same great solo men could make no other contribution.

Argument 3. That jazz has provided a vast reservoir of young musicians and therefore will make huge strides in the next few years. True, dance bands have made more kids musically literate than ever before. But they are very confused: they are wrestling with the same thing that we are here: do you go in for the solo forensics of a Harry (Modulate to Page 5)

BLUE NOTES

By ROD REED

Carnegie Hall is getting so many jazz concerts it's expected the New York Philharmonic Society will have to book its next season's concerts in Kelly's Stable.

* * *

Ann Corio's singing original material in theater appearances. But what her fans really want from her is a take-off.

* * *

Clarinetists who can't play well should be heartened by this. One of their number will get \$20.00 per week for a half hour radio program. His name is Fred Allen.

* * *

This is the season when many a maestro will forgive the trumpeter who hits clinkers—if he also hits home runs.

* * *

Hipsters hope Hitler's really dead, but they should remember that one of the greatest compliments swing music ever got was that Hitler hated it.

Glenn Miller Day Boosts Bond Sale

By FRANK STACY

New York—Even though Major Glenn Miller is listed officially as missing in action in U. S. Army Air Force files, he still goes on working in another way to help bring victory and peace to the world.

On June 5, in scores of theaters throughout the country, there will be an observance of "Glenn Miller Day" in conjunction with the sale of war bonds for the 7th War Loan Drive. Here in New York City, where the Miller band found its greatest triumphs, the Paramount Theater will be center of activities. At this writing, not all details for the Paramount's "Glenn Miller Day" are complete but admission to the theater will be through the purchase of war bonds (ranging from \$25 to \$10,000) where first a military pageant will be held to be followed up with performances by ace name bands and other entertainers from all the fields of stage, screen and radio. The Paramount will close its doors at 5:30 p.m. on June 5, to re-open at 8:15. Bands and performers already set to make appearances include Benny Goodman, Xavier Cugat, Count Basie, Guy Lombardo, Louis Prima, Gene Krupa, Cab Calloway, Marion Hutton and Perry Como, while a flock of others not yet determined will also do their bit.

PLAN DAY OF HOPE

"Glenn Miller Day" is not intended to be a day of sorrow—nor a day for elegies. The entire feeling throughout the tribute to Major Miller will be one of hope—hope that he is alive and well and that word may soon come of his safety. Since the day that the bandleader vanished while flying from England to Paris, there has been no official explanation of the mystery.

Those who knew him well when he was building his first band and fighting tough odds to climb to the top of the name band lists have the feeling that he must turn up. One close friend, now a well-known bandleader who owes much of his success to Miller's help, said: "If you know Glenn very well, you just can't believe he's dead. Nothing could keep him down."

No other bandleader has ever been given the tribute that Major Glenn Miller will receive on June 5. And, fittingly enough, no other bandleader has been so truly representative in every way of the kind of man that America builds—his story is a literal rags-to-riches narrative.

Some records give Miller's birth-date as March 1, 1905; others say 1909 and 1911. His birthplace was Clarinda, Iowa, where his father, Lewis Miller, worked as a carpenter. When Glenn was five, his family, which included another son, moved to a farm in the Nebraska Dust Bowl. Here the Millers lived in a hut of sod with the grassy side of the earth turned outward to protect them against the wind and the rains. Life was hard. The people of this section were little more than pioneers battling nature to eke out a painful existence. During the cold months, Glenn's father worked in a town almost 40 miles away and, in summer, the Millers lived in constant dread of prairie fires which rose up periodically to destroy their homestead.

MOTHER INSPIRED HIM

Their nearest neighbor was four miles away and the family had to endure loneliness as well as the misery of poverty. Alone much of the time, Glenn spent his hours in dreams and a psychologist would probably say that it was out of these forsaken, formative years that there grew the later terrific drive which stamped him as a man who had to succeed. His mother, Mattie Lou, was his sole, loving companion and it was she who taught him simple melodies out of a hymnal and started him on an early musical education. In later life, Glenn told an interviewer that it was his mother who encouraged him in his attempts to master the language of music. "I almost drove my father nuts practicing trombone," he said.

After five years of hardship, Glenn's father was ready to give up wresting a living from the earth and brought his family to North Platte, Nebraska, where he returned to his old trade of carpentry. Other children were born here and it became necessary for Glenn, though still a youngster, to help out. "My first job was milking a cow at \$2 per week," Miller recollects once.

The Millers moved once more before Glenn began studying trombone. This time it was to Grant City, Missouri, where he worked as a butcher's helper. Oddly enough, it was through this job that he first found an instrument and took (Modulate to Page 10)

Early Miller Band Pictures



(Above)—Other band leaders visited the Paramount theater in New York during the first engagement of Glenn Miller and his orchestra on that stage. You can find, left to right, Tommy Dorsey, Gene Krupa, Glenn himself, Dick Stabile and Charlie Barnet in this shot.

(Below)—This photo was taken during one of the early engagements of the Miller band at the Hotel Pennsylvania in Manhattan. The maestro is seen with his tram, Marion Hutton is taking a vocal, and you can spot Hal McIntyre in the saxes.

Miller AEF Band Carries On For GI's

BY 1ST LT. HERB CAEN

Paris—Major Glenn Miller is still listed as "missing," but the powerhouse rhythm machine he built for the U. S. Army goes on cutting murderous grooves nightly for thousands of combat troops on leave in this area. The 40-odd G. I. instrumentalists, now billed as "Major Glenn Miller's American Band of the A.E.F.," keep the rear areas jumping to the obvious delight of the fightin' doughs who, for the most part, make up the audiences. From a pure morale standpoint, the outfit has paid for its stripes many times over. From a pure jazz viewpoint, the results are at least highly acceptable, all things (i.e.: army brass) considered.

Lt. Don Haynes and Warrant Officer Paul Dudley, who have been running the band since Miller's tragic disappearance, are anything but crusaders for le jazz hot. Oh, they'll confide to intimates that: "Between you and me, I'm strictly a jazz man, but"—always that BUT—"you know it doesn't pay off." As far as Haynes and Dudley are concerned, if you have to put on funny hats to roll 'em in the aisles, bring on the funny hats.

Considering this attitude, which is understandable from men whose job is to make money out of jazz, the American Band of the A.E.F. is surprisingly good. Full credit for that belongs to the outstanding jazzmen in the lineup—men like Mel Powell, Ray McKinley, Bernie Priven, Carmen Mastren, Trigger Alpert, Peanuts Hucko and, occasionally, Hank Freeman. Whenever they get a chance, they do a job.

Use 20 Strings

Structurally, the American Band is divided into three groups. The first is the "ensemble magnifique"—the complete works, and I do mean complete. Five trumpets, four trombones, a French horn, six saxes, four rhythm and 20, count 'em, 20 strings. "Twenty goddam strings," as one of the jazzmen in the band has occasionally put it. Add (Modulate to Page 3)

Discuss Miller Music Institute

Los Angeles—In the event that Major Glenn Miller, reported missing in action over the European front for several months, fails to return, a group of musicians and leaders in music business are planning to establish a "living memorial" to the bandleader here in Hollywood.

The plan is to found a "Miller Music Institute," a training center for young musicians consisting of rehearsal halls, practice studios, and teachers who will aid young and promising musicians to get ahead in the music field with "Miller scholarships."

Sullivan Travels

Los Angeles—Joe Sullivan closes his long stand as solo piano feature at the Cafe American here latter part of this month to head for New York, where the Morris agency has lined up a new solo spot for him.

Glenn Miller On The Cover

Major Glenn Miller, to whom this issue of Down Beat respectfully is dedicated, is our cover subject. The editors selected this particular pose of the popular band leader, rather than one in his army uniform, as symbolic of the hopes of his many friends and his countless fans that they will know him this way again—in civilian garb, smoking a cigarette that satisfies, leading his own great band.

Scenes From The Career Of Major Glenn Miller As Bandleader



Other band leaders always have had wholesome respect and genuine friendship for Glenn Miller, seen here chatting at a table with Woody Herman.



Glenn, with his vocalist, Marion Hutton, and his manager, Don Haynes, is pictured here at a Red Cross benefit football game at Ebbets Field in Brooklyn.



Manager Haynes, who followed Glenn into uniform, poses here with his boss. He was a lieutenant at this time and the band leader was a captain.



First movie in which Glenn and his orchestra were featured was a musical starring Sonja Henie, with whom he is seated at this cafe table. His band clicked on the screen, as well as on the air and on wax.



Here is a typical pose of Glenn Miller, who more frequently had a trombone than a baton in his hand on the stand.

Major Glenn Miller on Records

BY JAX

Because the motion picture industry has just announced that the nation's theaters will celebrate June 5 as Major Glenn Miller Day in conjunction with the Seventh War Loan Drive, and because I have had a number of requests to compile a discography of the popular maestro, I submit the following list for the perusal of Miller's many friends and countless fans.

I haven't included any platters made by Glenn before he organized his own first band, but it must be remembered that he played for years with some of the best orchestras in the country. With most of them, too, he cut discs—the Original Wolverines, Ben Pollack, Red McKenzie and the Mound City Blue Blowers, Red Nichols and the Five Pennies and the Louisiana Rhythm Kings, the Dorsey Brothers, Benny Goodman and the Charleston Chasers, and Frankie Trumbauer among others.

DECCA
1239 Moonlight Bay
How Am I To Know
1234 Wistful And Blue
Anytime Anyday Anywhere
1342 Peg O' My Heart
I'm Sitting On Top Of The World

COLUMBIA
3651 Blues Serenade
Moonlight On The Ganges
35881 Solo Hop
In A Little Spanish Town

GKEH
4449 Hemorheque
Solid American
5051 I Got Rhythm
Sleepy Time Gal
5131 Doin' The Jive
Dipper Mouth Blues

BLUEBIRD
7853 My Reverie
King Peter Stomp
7870 By The Waters of Minnetonka
10201 The Chestnut Tree
And The Angels Sing

10214 Sunrise Serenade
Moonlight Serenade
10215 Three Little Fishes
Wishing Will Make It So

10229 My Last Goodbye
The Lady's In Love With You

10269 Runnin' Wild
But It Didn't Mean A Thing
10276 To You
Stairway To The Stars
10286 Pavanne
Little Brown Jug
10290 Blue Evening
The Lamp Is Low
10299 Back To Back
I'm Sorry For Myself
10303 Cinderella
Moon Love
10317 Slip Horn Jive
Guess I'll Go Back Home
10352 Sold American
Pagan Love Song
10358 The Man With The Mandolin
The Little Man Who Wasn't There
10366 Over The Rainbow
Ding Dong The Witch Is Dead
10372 Baby Me
Blue Orchid
10388 Twilight Interlude
Glen Island Special
10399 Wham
My Isle Of Golden Dreams
10404 My Prayer
Blue Moonlight
10416 In The Mood
I Want To Be Happy
10465 Faithful Forever
Bluebirds In The Moonlight
10486 Blue Rain
Who's Sorry Now
10495 Faded Blues
Indian Summer
10498 Johnson Rag
It Was Written In The Stars
10507 Ciri-Biri-Bin
Oh Johnny Oh Johnny Oh
10520 Careless
Vagabond Dreams
10526 This Changing World
On A Little Street In Singapore
10536 Faithful To You
It's A Blue World
10553 Starlit Hour
In An Old Dutch Garden
10570 The Gypsy Serenade
When You Wish Upon A Star
10587 Beautiful Ohio
Missouri Waltz
10598 The Woodpecker Song
Let's All Sing Together
10612 Danny Boy
Tuxedo Junction
10622 Say Si Si
Imagination
10631 My My
Say It



As everybody knows, there have been times when the feudin' of the Hatfields and the McCoys was as the crooning of lovebirds compared to the way Tommy and Jimmy Dorsey got along. It was during one of these famous hassles that Gil Newsmore, Spotlight Bands announcer, was given his first assignment on that program. He was to introduce TD. So with a great flourish he stepped to the mike and intoned, "And now I present that sentimental gentleman of swing, Jimmy Dorsey!"

10638 Sierra Sue
Moments In The Moonlight
10657 Polka Dot And Moonbeams
What's The Matter With Me
10665 Star Dust
10673 My Melancholy Baby
The Rhumba Jumps
10675 I'll Never Smile Again
Starlight And Music
Hear My Song Violetta
10689 Boog It
Shake Down The Stars
April Played The Fiddle
I Have No Time To Be A Millionaire
10701 Wonderful One
Alice Blue Gown
10717 Devil May Care
I'm Stepping Out With A Memory
10728 Fool Rush In
Yours Is My Heart Alone
10740 Slow Freight
Bugle Call Rag
10745 Mister Meadowlark
The Nearness Of You
10754 Rag Cutters' Swing
Pennsylvania Six Five Thousand
10768 Rumblin' Hill
A Million Dreams Ago
10776 A Cabana In Havana
When The Swallows Come Back
To Capistrano
10776 Be Happy
Angel Child
10832 Crostow
What's Your Story Morning Glory
10845 Our Love Affair
The Call Of The Canyon
10860 Fifth Avenue
I Shouldn't Take A Million
10876 Falling Leaves
Beat Me Daddy Eight To The Bar
10893 Yesterthoughts
A Handful Of Stars
10900 Five O'Clock Whistle
Shadows On The Sand
10906 I'd Know You Anywhere
You've Got Me This Way
10913 Old Black Joe
Make Believe Ballroom Time
10931 Goodbye Little Darlin' Goodbye
A Nightingale Sang In Berkeley Square
10936 Do You Know Why
Isn't That Just Like Love
10959 Somewhere
Fresh As A Daisy
10982 Anvil Chorus
10994 French
My Blue Heaven
10970 Along The Santa Fe Trail
Yes My Darling Daughter
11011 Prairieland Lullaby
The Mem'ry Of A Rose
11020 I Do Do You
You Are The One
11029 Chapel In The Valley
Song Of The Vole Boatman
11042 Ring Telephone Ring
You Stressed Out Of A Dream
11063 I Dreamt I Dwell In Harlem
A Stone's Throw From Heaven
11065 A Little Old Church In England

When That Man Is Dead And Gone
11079 It's Always You
Ida Sweet As Apple Cider
11095 Perfidia
Singing Will Be So Sad
11110 The One I Love
Sun Valley Jump
11135 The Spirit Is Willing
The Air Minded Executive
11162 Boulder Bluff
The Boogie Woogie Piggy
11183 Don't Cry Cherie
Sweeter Than The Sweetest
11187 Take The A Train
I Guess I'll Have To Dream The Rest
11203 Cradle Song
Peekaboo To You
11215 You And I
Two Angels Came Thru
11219 Adios
Under Blue Canadian Skies
11230 How Key
Chattanooga Choo Choo
11235 Below The Equator
The Cowboy Serenade
11263 The Kiss Polka
It Happened In Sun Valley
11274 Delilah
Elmer's Tune
11287 I'm Thrilled
I'm On Love To Another
11299 Ma-Ma-Maria
The Man In The Moon
11315 Says Who Says You Says I
This Time The Dream's On Me
11326 Dear Arabella
Orange Blossom Lane
Papa Niccolini
Dreamsville Ohio
Jingle Bells
Santa Claus Is Comin' To Town
11382 Day Dreaming
A String Of Pearls
11438 What's In My Heart
When The Roses Bloom Again
11462 Skylark
The Story Of A Starry Night
11474 The Lamplighter's Serenade
Don't Sit Under The Apple Tree
11493 She'll Always Remember
Shh, It's A Military Secret
VICTOR
27673 American Patrol
Soldier Let Me Read Your Letter
27879 Sleep Song
Sweet Eloise
27894 Knit One Purl Two
Lullaby Of The Rain
27933 The Humming Bird
Yesterday's Gardenias
27934 At Last
Kalamazoo
27935 That's Sabotage
Slow Ride In Blue
27943 Long Tail Man
Conchita Marquita Lolita Pepita
Rosita Juanita Lopez
27953 Dearly Beloved
I'm Old Fashioned
20-1509 Sleepy Town Train
Juke Box Saturday Night
20-1520 Moonlight Mood
Moonlight Becomes You

20-1523 That Old Black Magic
A Pink Cocktail For A Blue Lady
20-1529 Rhapsody In Blue
Along The Santa Fe Trail
20-1546 Rainbow Rhapsody
It Must Be Jelly 'Cause Jam
Don't Shake Like That
Here We Go Again
20-1563 Long Time No See Baby
Bucket Weaver
20-1585 On A Little Street In Singapore
Helpless
When Johnny Comes Marching Home
(NOTE: Victor has released three albums recently containing one or more Glenn Miller reissues—P-146, Up Swing; P-147, Smoke Rings; P-148, Glenn Miller.)

Diane and Buddy Guest Star



Thrush Diane Courtney, honorary Colonel in the Vermont State Guard, and Pvt. Buddy Moreno, ex Harry James vocalist, were the singing stars of recent New York State Guard recruiting programs on WHN.

Marian Gange Trio on USO Tour



Marian Gange's girl trio were on a USO tour and playing for convalescent service men at an army hospital when this pic was taken. Trio includes Marlan on guitar, Barbara Coppersmith on piano and Carmen Balcom on bass. Vocalist is Elinor Sherry, New York radio singer. Marian was guitarist on the recent "Hip Chicks" recording date for the Black and White label.

Miller Carr

(Jumped from all this Vocal Cremaire!) Desman singing tea

What comes off little music and movement, mainly, there's *In the* the nauseating trombone section horns by the slide section weaving as cute as a bug slap your forehead whenever this throat stuff goes into paroxysms of light. At such moments find the Messrs. ley looking my heads sage

Just as the d covering from diller, the bar Jukebox Saturday quintet sings, a brass section James, and the Stinkpots, a dutifully falls over again. The delivered by the J. Desmond, sa hair and all, *Alone*, and the bodies out.

Desmond

Incidentally, sagacious drum-sieur Dudley, the is getting a reptra in these hen Frankie, of course, almost as flat as a can blow smoke his vibrato. How guy and will play million dollars line recedes even According to Du babes scream (which sounds ably is) and go whenever they sing. What the ful about that would do the sa

The big band such old Miller, Chattanooga Ch, the Volga Boat Junction in person and the string fiddles—get the like Holiday for and Poinciana, cial production all screaming a real soft and singing loud and soft, with the same thing. Its moosic, suh. Al Kostelanetz, but

Jerry Gray

As long as we're there's there's Chicago Gray and his three. Uncle Jim some nice arra day and in his these instrument well, you sort of see that he dro over each new a maniacal light while a candle screams: "String of 'em! Trumpet Whereupon he after handful of bubbling cauldron goulash out on plate Oranges and phonetic arrangement English jingle, March, both of hours and split section lips with Otherwise, they question: "How Just let me the chorus, will you?"

Which brings part of the American A.E.F.—the "Swing Ray McKinley" things start to. Swing Shift is minus the str words, the more traditional dance ba trumpets, four

Miller AEF Band Carries On For GI's

(Jumped from Page One)
to all this Vocalist Johnny ("Le Cremair") Desmond and a five-man singing team and you have it. What comes out of all this? A little music and lot of entertainment, mainly. For instance, there's *In the Mood*, featuring the nauseating business of the trombone section throwing up its horns by the slides and the sax section weaving back and forth, as cute as a bug's rear. However, slap your forehead over this: whenever this finger-down-the-throat stuff goes on, the G.I.'s go into paroxysms of frenzied delight. At such moments, I always find the Messrs. Haynes and Dudley looking my way and nodding their heads sagely.

Just as the doughfeet are recovering from this unthriller, the band lumbers into *Jukebox Saturday Night*, and the quintet sings, and a guy in the brass section imitates Harry James, and the quintet imitates the Stinkpots, and the audience dutifully falls on the floor all over again. The coup de grace is delivered by the aforementioned J. Desmond, sauntering out, long hair and all, to groan *I Walk Alone*, and they start dragging the bodies out.

Desmond Build-Up

Incidentally, thanks to some sagacious drum-beating by Monsieur Dudley, this Desmond fella is getting a reputation a la Sinatra in these here parts. He's no Frankie, of course, but he sings almost as flat at times, and you can blow smoke rings between his vibrato. However, he's a nice guy and will probably make a million dollars before his hairline recedes even half an inch. According to Dudley, the French babes scream "Le Cremair!" (which sounds dirty and probably is) and gnash their teeth whenever they hear Desmond sing. What the hell's so wonderful about that? Olin Downes would do the same thing.

The big band also grinds out such old Miller standards as *Chattanooga Choo Choo*, *Song of the Volga Boatmen* and *Tuxedo Junction* in perfunctory fashion, and the strings—oh yes, those fiddles—get their chance in stuff like *Holiday for Strings*, of course, and *Potucana*, a super commercial production with the vocalists all screaming and then singing real soft and purty and then singing loud and then singing soft, with the brass doing the same thing. Its shoo respeckabul moosic, suh. Allee samee Andre Kostelanetz, but with uniforms.

Jerry Gray Arrangements

As long as we're pointing fingers, there's Chief Arranger Jerry Gray and his mighty staff of three. Uncle Jer has turned out some nice arrangements in his day and in his way, but with all these instruments to work with—well, you sort of get the impression that he drools at the mouth over each new arrangement, gets a maniacal light in his eyes and, while a candle glows fitfully, screams: "Strings—MILLIONS of 'em! Trumpets! Trombones!" Whereupon he flings handful after handful of notes into the bubbling cauldron and pours the goulash out on paper and presto: *Oranges and Lemons*, a symphonic arrangement of an old English jingle, and *Red Cavalry March*, both of which go on for hours and split ears and brass section lips with equal abandon. Otherwise, they merely pose the question: "How far can you go?" Just let me off at the 82nd chorus, will you please?

Which brings us to the second part of the American Band of the A.E.F.—the "Swing Shift," with Ray McKinley in control. Here things start looking up. The Swing Shift is merely the band minus the strings—in other words, the more or less conventional dance band combo of five men Lombardo. Of course, I'm trumpets, four drums, six saxes not counting Mel's personal foil-

and four rhythm. Of course, that's slightly larger than convention dictates, but what the hell, the army has beaucoup musicians.

Swing Shift

The Swing Shift doesn't always rock the jertn—occasionally it gets bogged down under impossibilities like *Little Brown Jug*—but it contains one of the finest brass sections ever heard by mortal tin ear. Zeke Zarchy, Bob Nichols, Whitey Thomas, Bernie Privin and Jack Steele in the trumpet bank, and Jimmy Priddy, John Halliburton, Larry Hall and Nat Peck in the tram department couldn't play closer if they were the Bobbsey Twins, and I have it on good authority that they aren't.

The good Dr. Privin takes most of the choruses, and I don't know about you, Jack, but he kills me. He spatters an occasional high one, but his middle register stuff is fine and mellow, in the Satchmo tradition, and his ideas bring that happy, semi-idiotic smile to the lips of sympathetic listeners. He's only a sergeant, but in my army, this Privin is a full colonel at least.

The trombone section hasn't got a hot man worthy of the name, but whaddya want—T. Dorsey or Lou McGarrity? Miller apparently wanted T.D., and he got four of 'em, as far as blend is concerned, and it certainly is.

The saxes, on the other hand, blend about as well as six strangers all talking different languages at the same time, but maybe six saxes just don't blend. Hank Freeman plays lead alto, takes a fairish chorus now and then, and the tenor "stars" just don't twinkle. That's because the best tenor man, Peanuts Hucko, is also the best clarinet man and devotes all of his ad lib time to the instrument made famous by B. Goodman. Which leads up to the observation that Hucko plays like Goodman, and enough like him to scare the average listener (but not Goodman). As clarinets go these days, though, he's exceptionally good.

Ray and Mel Star

But the band's two iron men are McKinley and Mel Powell. Big Mac is cracking rims in very thrilling style indeed; in fact, I would say that he's at his peak right now. His taste is as palatable as it ever was, his technique is no less than brilliant and his drive—which, in my mind, was always 50-50—carries you and the band along, sky-high, wide and handsome. The nice thing about Mac is that he seems to have the same enthusiasm for his work as he had in the olden, golden days of the Dorsey Bros. And if it's just an act, count me among the suckers.

All of which doesn't leave many superlatives for brother Powell, but he rates all of 'em in the jazz book. So maybe it would be better to say something bad about him, like, for instance: the kid's just too good. He's perfect, in the same class of technical flawlessness as BG. I've listened hard at him over and over, and he's so sure of himself and his flying fingers that it hurts a numb-fumbler like myself who can't even type three words without fouling.

This Powell Lad

Besides all that, Mel has developed versatility that is probably unique. In one chorus, he can give you Teddy, Stacy, the Count and a mess of hot pottage that is very much Powell in its brilliance and conception. Besides, he's young, reasonable looking and seems to know what the crowd wants, without appearing to care. If that doesn't add up to a topflight bandleader in the post-war era, then I'm Cartesian.

Mel Powell Modestly Tells of 'Down Beat' Victory



France—On a Montmartre side-street Mel Powell snags (left to right) Steve Steck, Jack Ferrier and Peanuts Hucko of Glenn Miller's Band of the A.E.F. and in no uncertain terms points to the final vote tally that shows Mel the *Down Beat* piano department poll winner. Steve says, "So what?" and Peanuts' unimpressed "What a square!" is self-evident. But Jack seems impressed.

Jack Ferrier shines Mel's shoes, with what looks like deep reverence, while Mel raves on to the blase Steve and Peanuts, who maintain "Is he kidding?" with accompanying gestures. A little disgusted with the respect shown a musician of his genius, Mel and subjugated Ferrier cut out to seek appreciation elsewhere.

They try explaining to some hip French kids that Mel is "boss-man" in the *Beat*'s piano department. The perturbed little gal exclaims, "How come Teddy Wilson didn't win?" and her brother inquires "Can I get a picture of Jess Stacy?" All of which explains the decided frown on Mel's pan. Jack and Mel finally gave it up and sought out the nearest saloon!

bles, if any, but he's a smart enough guy, for all his youth, to know that a fortune flickers under his fingertips.

That brings us to the third part of the band, which is simply a Goodman-esque trio involving

Hucko, Powell and McKinley. They do very well, too, thank you.

Taken all in all, the band is a good thing from every standpoint. I think it satisfies, at times and in its own ways, just about



"AFTER THE OLD COW HAND FROM THE RIO GRANDE DISCOVERED HOW EASY ON THE LIPS GOLDENTONE PLASTIC REEDS WERE, THE BUNKHOUSE OF THE CROSSED HANDLEBAR BECAME A LIVELIER PLACE THAN TIA JUANA."

Goldentone

PLASTIC REED

The smooth tip of Goldentone Plastic Reeds is easy on the lip. These reeds are guaranteed to give satisfaction for a full year, too. Try one at your dealer's today.

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CHICAGO'S BAND BRIEFS

Louis Jordan, currently at the Chicago theater, got his start at the Capitol Lounge across the alley from the Chicago theater. Back in those days, Jordan used to stand in front of the Capitol and look at the marquee of the Chicago theater and say "Think I'll ever make it?" At the close of his engagement at the Chicago theater, May 17, the Jordan combo will vacation for a month while the maestro has his tonsils removed. On June 20, Jordan returns to the Paramount in New York, the fastest repeat in the history of that theater.

The summer swing parade in the Hotel Sherman's College Inn has been set through August 17. Jimmie Dorsey, who opened May 11, will be followed by Les Brown from June 8 through June 21. Vaughn Monroe opens June 22 and Charlie Spivak takes over July 20 for four weeks... Duke Ellington returns to

Chicago May 25 for a week at the Regal theater... Connee Boswell comes into the Oriental May 25... Arthur Lee Simpkins, who once did his warbling at Elmer's on State Street, is sharing billing with Sophie Tucker at the Chez Paree.

Walter Fuller is back at the Garrick, where Red Allen—J. C. Higginbotham are the perennial favorites... Dallas Bartley, after completing a big week at the Apollo in New York, made soundies and also recorded for National Records while in Manhattan. Bartley returned to Joe's DeLuxe last night (14) to complete his contract there before continuing his tour... Accordionist Alice Hall and her four-piece combo returned to the Preview, alternating with Stanley Jason (sax-clarinet) and his four-piece.

Harry Cool, a local hit, should pack them in at the Blackhawk when he brings his own fifteen-piece band into that spot July 11... Speaking of popular vocalists in the windy city, Skip Farrel cut his first sides for Capitol Records May 8, with the rapidly climbing Dinning Sisters. The Dinning Sisters, who appeared on the Chesterfield Supper Club recently, also disced an album

Lovely Dottie



Chicago—Lovely Dottie Dodson is currently doing those nice vocals with Del Courtney's band. They are now at the Blackhawk restaurant here.

for Capitol... Art Kassel holds over at the Aragon until June 17, but Benny Strong replaces Lawrence Welk at the Trianon May 29.

Freddie Williamson (Central Booking Office) has signed Jack Stanleup, leader of a busy Southern Illinois territory band that many years... Before leaving Chicago, Earl Hines added vocalist "Lord" Essex to his personnel... John Comise, owner of the Club DeLis, was recently indicted for assaulting a 17 year old boy. Fractions began when Comise attempted to learn from the youth the whereabouts of his own 17 year old son who ran away from home early last month.

Only an ill-mannered person, such as that local radio announcer, would air a Frank Sinatra platter (All Or Nothing At All) and have oral swoon fits at the same time, as if he was blowing his sky-piece, which is probably all he has left! Sinatra is due in Chicago soon to speak to the younger set against racial and religious intolerance.

Rozelle Gayle Heads For Future Stardom

Chicago—Rozelle Gayle, following a familiar path but with a new approach, is fast becoming a Chicago piano personality. Joining the Windy City procession started by Maurice Rocco and kept active by Dorothy Donegan, Robert Crum and Mel Henke, this personable lad has a different and unbeatable approach to stardom—that of an unlimited versatility and an exceptional talent. A fine pianist, he is a brilliant satirist and possesses a powerful and well-trained baritone voice. Plus six feet four of likable personality and you dig why Rozelle is definitely the boy to watch.

Gayle's repertoire ranges from straight piano to boogie, interspersed with sometimes subtle, sometimes broad characterizations of well known entertainers. His conception of the Ink Spot's *If I Didn't Care* is a classic.

At his present location, the Normandy Lounge in uptown Chicago, he works into the floor show as a vocal solo. His voice and mannerisms, not to mention his build, are somewhat like Paul Robeson. He does such standards as *Old Man River* and *Night And Day* very effectively.

Former Eldridge 88er

Formerly pianist with Roy Eldridge, he exhibits a keen technique and listenable style in his solo moments or while accompanying his vocals. Rozelle particularly shines on *Body And Soul*, *The Man I Love* and *Tea For Two*.

Philadelphia—The Robin Hood Dell seven-week concert series is scheduled to open June 18 and close August 8. Dimitri Mitropoulos will be the principal conductor for the outdoor concert series. Dinah Shore and Jeanette MacDonald are announced as two soloists to appear in this Summer's series. It will be Miss Shore's first appearance on a Dell program.

Two, which he calls *Gauge For Deuce*.

An original number that should appeal to students of old time jazz is *Old Fashioned Boogie*. Here Rozelle depicts vocally with boogie accompaniment a house rent party of the early twenties built around a boogie pianist named "One-Key" Smith. Either this number will make Gayle famous or Gayle will make "One-Key" famous, for this is certainly terrific showmanship with the easy-to-digest addition of a rare talent.

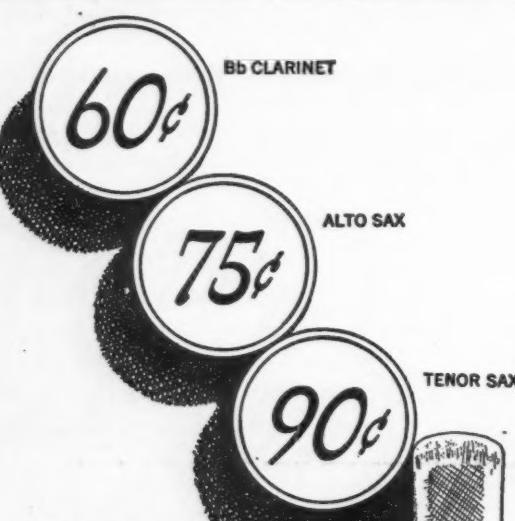
Fine Showman

Gayle's showmanship is not the least of his assets. Really just beginning his career as a solo, time and work will smooth out the few rough spots that would inevitably be in his work at this time. He uses, incidentally, the Rocco trick of standing while playing, but in such moderation that the effect is much better than Rocco obtained. Rocco wasn't six feet four, either.

Gayle was born and educated in Chicago; started piano seriously at 15. He gigged with various south side outfits and, when Roy Eldridge opened at the Preview here, Gayle was his pianist. He worked with Roy until the unit broke up in early 1944. Rozelle thereupon returned here and started solo work. He still continues piano and voice study at the American Conservatory here.

The coming months should find this exceptional entertainer and musician receiving the acclaim of his talent so obviously deserves.

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by THE SQUARE

Max Schall has left Charlie Spivak, but denies the rumor that he will become manager for Jerry Wald. . . . Duke Ellington is on a theater tour, but his ABC radio show on Saturdays from 5 to 6 (EWT) will continue for the summer, sponsored by the treasury department and originating from the stages on which he is appearing. . . . Deems Taylor was elected president of the ASCAP again.

Dolly Dawn goes into the La Conga in Manhattan on May 16. . . . Grady Watts takes up the managerial reins for the Les Elgar band, which has signed with GAC and has replaced chirp Rita Williams with Patti Dugan. . . . One of the violinists in the Glenn Miller GI band is named Robert Ripley, believe it or not. . . . Bob Haggart didn't join Ray Bauduc's new ork, but one of his tunes did, *My Inspiration*, as a theme song.

Mary Lou Williams subbed for Hazel Scott at the piano for a couple of Roxy shows in New York. That's like calling in Babe Ruth to pinch hit for Leo Durocher. . . . Jane Harvey, Goodman's thrush, has signed with GAC. . . . Toots Camarata is reported going to England to write the musical score for a movie there. . . . Caroline Grey is the new canary with Shorty She- rock's band on the coast.

Jean Goldkette has a new band show over the Mutual net. . . . Herb Hender's girl friend, Betty Jane Bonney, cut two sides for Victor to be released only in a local area. . . . Dick Rhodes, ace arranger, fronts his own combo at the Martinique in Gotham. . . . Raymond Scott took his whole band to a country club for a vacation. . . . Erskine Hawkins opened at the Hotel Lincoln in New York on May 2.

They gave Cab Calloway a script in Portuguese for a short-waver to that country. But it didn't faze him, because he's been scatting for years. . . . Gene Krupa opens at Dailey's Terrace

Singing Debut



New York—She has had one of the most famous voices in radio for the past ten years, playing Peggy in "Pepper Young's Family"; and now she makes her singing debut at the Village Vanguard. That's the story of this curvaceous young thrush—lovely Betty Wragge.

SITTIN' IN



SONG CELLARS

Tin Pan Alley
Ain't no alley
It's a door
To the bar
The boys were in
The night before.

HEL

solo would do to enhance the largo section, or what a Buster Bailey could contribute towards Prokofieff. It seems fantastic and ballyhoo now—that is simply because it never has been tried.

But it makes no sense to me to deprive jazz of classical music's tremendous heritage of learning. Nor does it make sense to me to deprive classical of jazz's great stretches of personal emotion and the technical things we have learned such as brass balance and utilization of reed choirs. When and if we achieve a real synthesis of the two—and not the sort of balderdash that Morton Gould tosses together, then you will have an enduring music of a quality that not only this

country can boast but also that practically no one else will be able to emulate because they don't have the tradition.

This country can dominate the world musically—and it is in some such cultural transfusion as this that I believe it must be done. That is why I think jazz is dead, alive, never existed, and the hope of music all in the same breath. Give symphony brass a chance to learn a personal vibrato rather than a "legitimate" one. Give jazz men the discipline and training that the classical heritage can offer and then look out for American music. Something like this is what I hope to see postwar in music. Next week, *East Lynn*.

Vido Musso to TD Reed Section

Los Angeles—Vido Musso, recently discharged from the Marine Corps after a year and a half of service with the "Halls of Montezuma" orchestra at San Diego, left here latter part of April to join Tommy Dorsey.

The tenor sax star, winner of the Down Beat poll for 1943, was to join Dorsey in Cleveland. The band returns here around June 1 for two picture commitments and a summer engagement at the Casino Gardens ballroom, beach spot in which Dorsey and brother Jimmy hold court.

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LOS ANGELES BAND BRIEFS

By HAL HOLLY

Joe Morris, Plantation boss, got his check book out of balance and John Kirby and band closed minus a week's salary. Joe is putting up an extensive new building on Central Avenue. However, at this writing he seemed to be getting matters straightened out satisfactorily and it appeared that Andy Kirk would open at the Plantation as scheduled on May 10. Meantime, Joe was keeping the spot running with a local band two nights a week.

Charlie Barnett, who appears to have made L.A. his permanent home, is slated to take over the stand at Horace Heidt's Trianon May 22, following Shorty Shrock. . . . Grady King combo at the Hotel Hayward's Rhythm Room, following Manny Prager unit. . . . Eddie Heywood and Coleman Hawkins combos held over at Billy Berg's and Shepp's respectively.

Jerry's Joynt on "the Strip," formerly the Clover Club, became the Clover Club again. It was decided the name "Jerry's Joynt" just didn't fit in with that Sunset Blvd. atmosphere. A new vocal group, the "Ginger Snaps," a girl trio accompanied by piano, hailing from S.F.'s Stage Door, have been added to the entertainment program, which also

includes Don Trimmer's concert and dance orch, Johnny D'Varga's piano solo stints. . . . Howard McGhee, the former Hawkins trumpet man, was slated to bring his new band into the Downbeat Club (no relation), May 6.

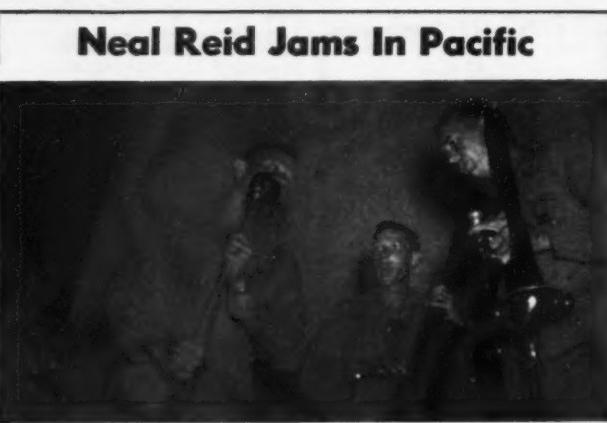
Jive Jottings

Frankie Laine and his "Make-Believe-Ballroom Four," introduced to local radio audiences a while back by Al Jarvis on his Saturday show from KFWB, were signed to take over the feature spot at the Swing Club May 3, set by the recently formed Wald-Gervis Agency. Laine, who heads the group is a white singer with a good blues style. In his quartet are Winni Beatty, girl pianist (and fine); Gene Sargeant, guitar; Ray Ramon, drums; Harlan Costa, bass.

Notings Today

Opie Cates, who heads the orch on the Judy Canova airshow and plays mighty nice clarinet himself, is playing dance dates on week-ends with a band of top-bracket radio musicians. They were set for Pasadena Civic May 25-26. . . . Joe Tick, saxman recently with Henry King (for whom he was local contractor) was picked to succeed Si Burch on Spike Wallace's staff of Local 47 trouble shooters.

Walter Koepke resigned as manager of Morse M. Freeman's orchestra music department to take assignment as research expert in MGM Music Library. . . . Gerald Wilson, the former Lunceford ace who formed his own band here, opened April 20 at the Rainbow Randevu



Pacific Area—Pfc. Neal Reid, well known tram man formerly with Woody Herman, jams with Marine Corps buddies on an island somewhere in the Pacific. Pic suggests, with the dungeoneers, hair cuts and all, a home talent production of "The Big House," but Neal writes that it really isn't so. Left to right: Pfc. Jack Shook (WSM, Nashville); Pfc. Frank Tennille (Bob Crosby); Pfc. Hugh Brannum (Waring); and Reid.

In Salt Lake City. . . . Sully Mason, the former Kyser man, who bowed in with a baton recently, bowed out in a hurry and is now doing theater dates as a single. . . . Louie Jordan said to be heading this way for picture date in June. . . . Reg Marshall to Chicago and New York early in May on a talent search.

Jimmy Higson's "Teen-Agers" from the Hoagy Carmichael show set to play the summer at Laguna Beach, but the "Teen-Ager" angle will be dropped in all billing from now on. The GAC office

figures, and rightly, that the band is too good to sell on school-kid appeal. . . . Helen Greco, who has chirped with some big names, is now doing the vocals with Ansell Hill's band at the Palladium on Monday nights.

Si Burch Heads Western Agency

Los Angeles—Claude "Si" Burch, assistant to Local 47's president Spike Wallace, has resigned to become general manager of newly-formed Western Music Corp. Outfit is backed by Foreman Phillips, who has had a fortune out of the "Country Barn Dances" operated in Culver City and in Baldwin Park.

As name indicates, western talent will be stock in trade. Burch is confident that the boom in popularity of this type music has not yet reached its peak and that Western can dominate the field here.

Among those on Western Music's talent roster are: Hank Penny's Radio Cowboys, Cliff Bruner's Texas Wanderers, Ted Daffan's Texans and several others, most of whom are doubling from dance dates into radio, picture and recording studios.

Musicraft Gets Coast Outlet

Los Angeles—Musicraft, one of the smaller recording companies that have forged ahead rapidly during the war-time period, is setting up program for expansion of activities on the west coast.

A distribution tie-up with Maestro, formed here by Freddy Martin last year, has been set up under which platters of both firms will be distributed by a new company known as California Record Supply, Inc., and headed by Harry Fox.

Bigard At Oakland Club With Ofay Crew

Oakland, Calif.—Barney Bigard, famous jazz clarinet virtuoso, opened here at the Biff Club May 2 with a 5 piece combo. Bigard organized his latest outfit in Los Angeles after he had been more or less free lancing at jazz concerts, studios and sitting in with various small combos.

Though Barney gained his rep with the Duke, his new orch consists of white musicians. Combo includes Clare Jones, trumpet; Frank Pachen, piano; Bobby Stone, bass; and Geo. Blinky, drums.

Anita Nixes Dates

Los Angeles—Anita O'Day and her husband, Lt. Carl Hoff, are preparing to move into a new ranch home in San Fernando Valley, which the couple purchased recently. Singer is taking vacation from professional work at present.

Shrine Aud For Granz Concerto

Los Angeles—Norman Granz, who has made history here by presenting 10 financially-successful jazz concerts at the Los Angeles Philharmonic Auditorium (and one flop at San Francisco's Curran theater on April 16) moves into the 6600-seat Shrine Auditorium for the first of his "summer concert series" the latter part of this month. Seating capacity of the Philharmonic is 2,600.

Actual date had not been set at this writing but it appeared that the first jazz concert to be staged in the big auditorium, where hitherto the only musical events have been grand opera productions, would be either May 22 or May 29, depending on which date could be worked in with the schedule of the King Cole Trio, which will headline the concert.

Others scheduled for feature spots on the program if available are Eddie Heywood, Coleman Hawkins, Billie Holiday, members of their bands and the Granz regulars—Illinois Jacquet, Willie Smith, Corky Corcoran, Red Callender, Slim Gaillard and Tiny Brown and Dave Barbour.

Granz' budgets for his Philharmonic concerts have been running around \$1,500 per concert. He will boost the budget for the Shrine concert but will not raise prices as he figures the added seating capacity will handle the extra out-lay. He pays musicians \$40 and up per man for the sessions.

Chester Marital Troubles Aired

Los Angeles—The marital troubles of bandleader Bob and Edna Chester were aired in court here again as Mrs. Chester told Judge William S. Baird that an attempted reconciliation had failed after a three months' try.

Mrs. Chester put the blame on the musician's asserted heavy drinking and association with Belita, the ice skating star.

Chester took the stand and testified that mother-in-law trouble had upset the marriage. He also stated that he had disbanded his orchestra and was unable to meet the separate maintenance payments awarded Mrs. Chester last year. He had been ordered to pay Mrs. Chester \$600 per month and \$2,000 attorneys' fees.

The Chesters have a 19-month-old baby.

Deny Race Ban Booking Angle

Los Angeles—Charge that a Jim Crow ban had been set up at the Wilshire-Ebell theater here was denied by Hal Pettijohn, theater manager.

Incident arose out of the cancellation of Muriel Rahn, Negro soprano and was printed in trade papers via a statement released by Dick Campbell, singer's husband and manager.

Pettijohn said no actual engagement for a concert here by Miss Rahn had been set, that it had merely been discussed and that "no good dates were available." He flatly denied that there had been any incident in connection with the recent appearance of Josh White and Libby Holman that might have caused him to issue the race ban.

Beat's Bums

Brooklyn—Two stellar athletes from Down Beat's staff here have been signed for a Red Cross benefit game in Ebbets Field May 21. A team of comedians from Broadway shows will battle a nine made up of columnists. On the latter club are Swanky Frankie Stacy at third base and Rod "Showboat" Reed in left field. Stacy hit .350 last year in the Epworth league and Reed is said to cover the outfield like a tent—a pup tent.

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By Charles Emge

Music slants on new pictures: Seems to us Warner Brothers missed a chance to inject some interesting music into *The Horn Blows at Midnight*, a not-too-funny comedy in which Jack Benny plays the role of a musically frustrated trumpet player. There were many opportunities here for the logical introduction of musical sequences that would have bolstered the entertainment value of the picture.

However, some of the musical sequences are good for laughs. Hepsters will get a real chortle out of the scene in which Benny finds himself playing in a taxi-dance spot and is ordered to play a hot take-off solo. The corny solo Benny plays, a masterpiece of its kind, was recorded by Larry Sullivan, who actually plays a very fine horn and who must have knocked himself silly when he did this gag chorus.

The short clarinet solo heard in the above sequence was recorded by Archie Rosate, who has been doing musical bits of this kind in pictures for years but has never succeeded in getting a complete chorus past the cutting room.

Louis Fluffed Again

Looks like we are picking on Warner Brothers this time, but it's nothing to what they are going to hear when From Pillow to Post gets into circulation and the faithful followers of Louis Armstrong see what has been done to him in this one. Armstrong plays about four bars of music from some insignificant pop song and mugs his way through a vocal with Dorothy Dandridge. The use of Armstrong in the picture was a piece of bad judgment to begin with as there was no call for a name performer in this one little night club shot. Someone at Warner Brothers should stick his head under a pump for a while.

Lot Lingo

Apologies to Scott Bradley, who did the musical score of the Academy Award-winning short, *Mouse Trouble*, for confusing his name with that of Oscar Bradley, also a well known musician. Frank De Vol, KJL music director, draws his first major picture assignment as head music man on Universal's *On Stage Everybody*. Watch for a revival of yesterday's song hit, *If I Had You*, which George Bassman has ingeniously interpolated into his extraordinary score for *The Clock*, in which Judy Garland plays her first straight dramatic role, sans songs. (It will be the most talked-of picture of the year).

Richard Korbel, 11-year-old pianist, is the most recent musical prodigy to draw a movie contract. He's doing a role in RKO's *Ding Dong*

Spitalny Thrush

Jeannie Park, new coloratura singing discovery of Phil Spitalny, began singing with the All Girl Orchestra on the Hour of Charm recently. She's from Wichita, Kansas.

HOLLYWOOD NEWS**DOWN BEAT****Torme Gets Pact**

Los Angeles—Mel Torme, youngster who came to Hollywood as drummer and singer with the Chico Marx dance band, has signed a seven-year contract with Warner Brothers.

a story based on the life of Oscar Hammerstein. . . . The Horn and The Legs bought a baseball team. . . . Artie Shaw and his boys couldn't get rooms while playing at San Francisco's Golden Gate during the Conference and had to commute daily from 25-mile away Berkeley.

Loren Tindall, who plays juvenile roles at Columbia, composed a concerto and is starting on another. Probably get his eviction notice any moment. . . . Diana Lynn dates John Neary, brother of Ginny's Pat, but will wed Bob Walker very soon. . . . Helen Forrest's ex-mans, Eddie Hall, and his Pat have a new baby-gal. . . . When Judy Garland and Vincente Minnelli get married they'll do a three months tour thru Canada.



Hollywood—Proposed radio and pic deals didn't come-off so Johnny Clark, Hunt Stromberg's singing actor, has kissed his Selznick agency contract—good-by. . . . Jon Hall collects recordings of Frances Langford and has over 3,000 of 'em. They'll keep him company if and when they separate—which is a persistent rumor. . . . Deanna Durbin still goes steady with Felix Jackson who occasionally finds time for Barbara Reed. . . . Junie Haver is denying that Georgie Jessel means more—to her—than just another producer.

Walter Donaldson and Evelyn "Missus Lamplighter" Yerxa have composed three ditties which will be

Decca'd. . . . Phil Ohman is a busy character doubling between Ciro's and Universal. . . . John Charles Thomas parties a group of service men every Sunday afternoon. . . . Craig Reynolds is suing Ginny Simms' air-sponsors for One hundred grand for appropriating his original "idea". . . . Don Ameche is being physical. . . . Oscar Levant signed a termor with Warner's and is set for a spot in the Marilyn Miller pic.

When you see 20th's *Kitten On The Keys* you'll notice Harry James billed as Barry Clayton.

Carmen Cavallaro finally found a house to rent—and has to give the landlord piano lessons as part of the agreement. . . . Deanna Durbin still goes steady with Felix Jackson who occasionally finds time for Barbara Reed. . . . Cugat and Carmen Miranda are putting a Mexican candy bar on the market called "Cugat Nougat."

Gene Tierney will go musical for *The Bandwagon*. . . . Monty Woolley is set for *Romance With Music*,

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toward a fast and profitable turnover. The big bands, such as Spivak, James, the Dorsey's, etc., are turning out ballad after ballad, with a few obnoxious novelties thrown in, and little if any are worth the bother of a serious review. Most notable exception of late was the four wonderful sides Woody Herman released on Columbia. Even Duke Ellington hasn't been heard a great deal from of late, despite that Victor during the past year received an impressive array of Ellington originals—including excerpts from *Black, Brown and Beige*.

Then, too, some of the smaller recording companies seem reluctant to part with review copies and an up-to-date and complete review of records becomes a rather formidable task. But amid all the corny tunes, stereotyped arrangements and vocal productions, a few worthy and interesting sides slip by into the weekly releases.

SWING CHARLIE BARNET

West End Blues
Skyliner
Decca 18659

Charlie couples the old Louis Armstrong fave with an original by Dale Bennett and the results

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are very satisfying. *West End Blues* showcases the Barnet alto, effectively if not sensational, plus some interesting trumpet and muted trumpet work. *Skyliner* is excellent throughout, opening with a nice piano and more of that muted trumpet and Barnet's alto. These sides certainly won't do Barnet any harm—the material, the band and the soloists are all excellent.

LIONEL HAMPTON

Overtime
Loose Wig
Decca 18669

Overtime, a Hampton-Buckner jump, finds a tenor (probably Cobbs), electric guitar and Lionel soloing, the brass section blowing madly, and a fine beat. *Loose Wig*, a Hampton-Frank Davenport instrumental, will undoubtedly knock out Hamp's fans, who must be innumerable by now. There's a fine upper register trumpet ride—if you can stand upper register trumpets—and the leader-man takes a long and interesting vibe solo. Cobbs and Buckner, on tenor and piano, also come in for their share of the solo work. All in all, it's typical Hampton, in his fine if frantic fashion.

DIRTY DISC?

New York—Anybody who works in a recording studio gets to see a lot of wacky characters as a matter of course. But Bob Hynd, chief engineer at G. Schirmer really ran into a topnotch. A man came in, said he wanted to make a record, paid his money, said no, he didn't need an accompanist and no, he didn't want to rehearse. A disc was put on, it started spinning, and the man neither spoke, sang nor played. The record ran its course and the man was asked if he wanted to start fresh with a new platter. "No," he said, "wrap that up and I'll take it home with me. I just wanted to record my thoughts."

DICK HAYMES

Laura
The Night Is Young And You're So Beautiful
Decca 18666

Laura comes on fine, though the *Night* oldie didn't impress me too favorably. And Victor Young's backgrounds, though good, do not measure up to those of Paul Weston and Axel Stordahl.

BURL IVES

Foggy Foggy Dew
Rodger Young
Decca 23405

First tune, with no composer credit, is one he does in the play, *Sing Out, Sweet Land*. Ives, with his great voice, does the rather weird folk tune with feeling and simplicity. *Rodger Young* is the Frank Loesser tune that is supposed to have been adopted as the official Infantry song. Ives version is as good as any other on records. In case the tune and lyrics don't impress you at first, play it over a few times.

Dance

CHARLIE SPIVAK

There Must Be A Way
You Belong to My Heart
Victor 20-1663

These have little else than Charlie's trumpet and vocals by Jimmy Saunders. Tunes are two of the better current ballads. Spivak sounds a great deal like one Harry James here, though with a more palatable vibrato; and Saunders' vocals are quite listenable. Give this lad more time and experience and he may go places.

Vocal

LOUIS JORDAN

Caldonia
Somebody Done Changed The Lock
On My Door
Decca 8670

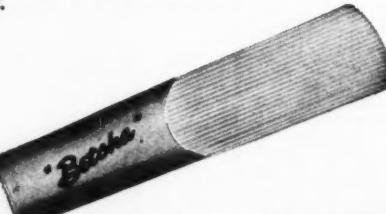
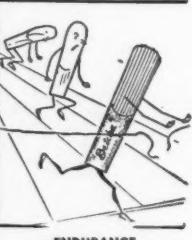
Two outstanding sides, featur-

Diane Is Back

Los Angeles—Diane Pendleton, who retired from the Kay Kyser radio troupe last year to greet the stork, has rejoined the show.

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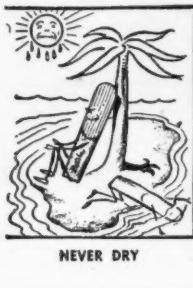
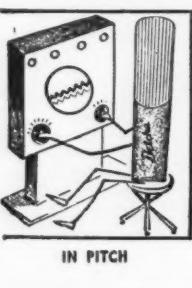
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Early to

New York—Duke Ellington's notorious late-night habit—he's been obliged to leave earlier than usual with a new music hall show, reflecting the inspiration of George Gershwin, the other afternoon. Duke stopped short of several familiar tunes and a table.

"You don't mean people are up to incredulous."



RICKENB

PUT PUNC

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—his voice, wonderful sense on *Caldonia* in this tune, a whole can't the Herman arrangement sounds terrible like a much it is actually showcases and he has an enormous set of on this blues band is great, that could be in his inimitable herb! Let's not nor take his for granted.

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Jazz Jive by JAX

Except for one excellent boogie platter and one mediocre swing disc, this issue's column will be devoted wholly to white jazz-small-band jazz, that is, Dixieland. First and easily foremost comes the finest hot record by a white unit since the last Hodges sides on Blue Note—*Tin Roof Blues* and *Royal Garden Blues* by Georg Brunis on Commodore 556. This is ensemble jazz, and that's why it's so good. Every man on the date—Davidson, Brunis, Russell, Schroeder, Condon, Casey, and Wetling—excels at ensemble work rather than as a soloist, and I think even Pee Wee would admit it. When this group plays as a group, it produces nothing if not excitement—so it's very fortunate that ensemble passages dominate both sides.

Borrow From Blues
Mole and Russell and Schroeder take successive choruses on *Peg*, as Bobby Hackett finishes out the final portion of Gene's contribution with a trumpet bit that is pretty enough but scarcely jazz—all four, however, complete their solos with phrases borrowed from the blues. The one chorus by the whole group seems just a little labored but offers a rather welcome relief nevertheless. Miff's break into double-time, his return to the established tempo, and his coda explain why he was idolized by all white jazzmen in the middle 1920's—also why he was practically forgotten by the early 1930's, after the arrival of a certain Texan by the name of Teagarden.

Saint Louis Blues is another matter, a considerable improvement, with equal parts of solo and ensemble. Bobby's lead is much stronger than usual, his sole genuine jazz and truly blue. Miff's chorus is typically New York—fast, fluent, yet sincere enough and bluer than one might expect. Pee Wee's shot of Chicago clarinet proves an effective hypodermic to the ensemble passages which follow immediately—an ensemble adhering closely to the traditional pattern, with Mole's smears providing the foundation and Russell's fantastic break acting as the major stimulus. With the last ensemble the boys really find the perfect groove, concluding the side with some free-and-easy jazz—Caceres, Condon, Casey, and Grauso all adding immeasurably to the rhythmic impetus!

Chicago Loopers
Six sides by LaVere's Chicago Loopers have been released, onl-

might expect, with Georg in particular furnishing some admirable ideas vigorously executed. The group work throughout is marked by great drive and freedom, with all the breaks in the right places and the few riffs at appropriate points. Davidson's lead is full of fire, while Brunis' tram possesses more assurance and authority than any other in the business. The one thing that can't fail to strike every listener is that all these jazzmen know exactly what they're doing and where they're going—an impression that doesn't need the substantiation which past performances could certainly supply!

Peg O' My Heart and **Saint Louis Blues** by Miff Mole on Commodore 1518 reveal both the flaws and the fine features of Dixieland as played at Nick's—the chief faults being the disproportionate concentration upon solos and the consequent neglect of ensembles, the main attractions being the fine invention shown by each performer and the obvious sincerity of all.

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four of which I have heard—*Sunday and I'm Coming Virginia* on Jump 2, *Lazy River* and *Very 8'N Boogie* on Jump 3. Matlock's clarinet is pleasing but nothing sensational on *Sunday*, Venuti's violin swings but remains a violin, LaVere's piano sounds like Stacy two-thirds of the time and like Sullivan one-third, May's horn is open but not very expansive, O'Brien's trombone is fine, and the few ensemble parts are almost great.

Virginia is supposed to be Joe's side, but—after a muted bit from Billy and a double-time break from Matty—it's Floyd again who steals the side with his squashy, highly individual trombone. *River* is regarded as Billy's side—why I don't know, since his solo is the least commendable of a poor lot. VanEps' guitar shows up well on both the intro and the coda, Matty comes through nicely on clarinet, Yuk's trombone is full of rich humor, and Fatool breaks into double-time on drums with real punch—the only time May plays outstanding jazz during the final ensemble.

Well Played Side
Boogie is rightly considered Charlie's side, for it's LaVere's composition and LaVere's piano all the way—an interesting number at that, and extremely well played. Charlie's work is marred only by several ridiculous tempo changes—changes which leave me asking what the hell? May's muted horn comes on sounding like Spanier, Matlock and Shapiro and Fatool play sensibly if not

BEST TUNES OF ALL by Jax

Memphis Blues

This famous number, the first blues to attain tremendous nation-wide popularity, was composed over thirty-five years ago by the man now known as the Father of the Blues. Handy wrote it originally as Mr. Crump, a campaign song for a certain Memphis politician who was running for mayor. When the tune scored a sensational local success, sweeping Crump into office, Handy decided to rewrite it for general consumption and to rename it *Memphis Blues*. The rest is history.

Three small white bands have recorded excellent versions—the Original Memphis Five on Vocalion 15805, the Six Hottentots on Regal 8335, and Muggsy Spanier on Commodore 1519. Among the discs by larger white orchestras, two are superior—Ben Pollack's on Victor 21184 and Harry James' on Columbia 38713. Fletcher Henderson's on Decca 158 is the finest orchestral interpretation by a Negro group, while Benny Carter's on H. M. V. X4698 remains the next best.

brilliantly, and Yuk's sense of humor is felt once again as Joe's trombone thoroughly fluffs off

Heidt Artists Set

Dallas—Fred Lowery and Dorothy Rae, featured by Horace Heidt until latter disbanded, were slated to embark on a theater tour starting May 10 at the Palace in Dallas. Lowery's home town. Duo will work east from there via other theater dates.

boogie in general.

I'll conclude by saying that *The Fives* and *South End Boogie* by Cripple Clarence Lofton on Session 10-002 is the best boogie coupling by far since the Asch album by Meade Lux Lewis, also that *The Bottles Empty and For Lovers Only* by Sir Walter Thomas on Joe Davis 8130 has even less to command it than most riff platters—Shavers, Webster, Stewart and Cole playing nothing new; while Yaner, Thomas, Caceres, and Taylor play little better than nothing at all.

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Joe Marsala and Orchestra
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NAME..... ADDRESS..... CITY..... STATE.....

Early to Rise!

New York—Duke Ellington is a notorious late-riser. Recently, he's been obliged to get up earlier than usual in connection with a new music project. Walking into the Gateway restaurant the other afternoon at 3, the Duke stopped short at the sight of several familiar song pluggers and writers grouped around a table.

"You don't mean to say you people are up too?" he asked incredulously.

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Glenn Miller Day Boosts Bond Sale

(Jumped from Page 10)

posing and arranging with a brilliant Russian teacher named Joseph Schillinger. Schillinger had unique ideas on the creation of music involving a mathematical approach, had made a strong impression on many young composers of the day, and it was while working with him that Glenn is supposed to have written his famous and enduring *Moonlight Serenade* theme.

DEVELOPS AS ARRANGER

It was while he was creating a band style for Noble that Miller apparently came to some conclusions about his own possibilities as a leader. Earlier, he had built a band (with strings) for recording purposes only which came out well, and he knew also from the way his arrangements sold that he was more than a competent musician. His native qualities of intelligence, industry and perseverance began to assert themselves.

"I was tired of being pounded at," Miller is supposed to have said. "I was tired of arguing about arrangements, of having things come out different from the way I wrote them. I wanted to actually hear my ideas and I figured the only way I could was with my own band."

Further impetus came from his own creation *Moonlight Serenade*. Glenn was still with Noble when he composed it and, so the story goes, tried the melody out first in rehearsal with Noble's band. Some say that the clarinet top lead (which is the basis of the whole Miller reed mood) was written originally for trumpet but that PeeWee Irwin, scheduled to play the part, was ill and, for what seems an unaccountable reason, Miller switched the lead to clarinet. No matter how the reed innovation evolved, it not only looked well on paper, it worked out beautifully in practice and became the center-piece of Miller's eventually successful band.

But there was more to fronting a money-making band than artistry and Miller was not content with pure music. Fortunately or otherwise, it took dollar bills to keep a man in reeds and edibles and to get the dollar bills meant that you had to have a crack, smartly-rehearsed band that could cut any other band in any direction.

FIRST BAND ILL-FATED

This was the kind of band that Glenn Miller set out to get and this is the band that he spent several years in building. In 1937, the first Miller crew started rehearsing at the Haven Studios in New York, with Charlie Spivak and "Toots" Mondello helping Glenn to whip a bunch of high-stepping but expensive sidemen into shape.

The first date, under the auspices of the General Amusement Corporation, took place at a Hotel New Yorker one-nighter. Other dates followed but so did heavy expenses and low pay-offs and arguments with the booking office. Mrs. Miller became ill in the same year and finally, after taking as much as possible, Miller disbanded temporarily in January, 1938.

But though the first attempt of a Glenn Miller orchestra turned out to be a fluff, the leader had no intention of stopping there. Within a few months, he organized another group of musicians, but less expensive ones this time. It followed

that if they were less expensive, they probably all weren't as great as Harry James or Coleman Hawkins, and it was grueling work at first trying to make their music sound even fairly good.

One musician who worked with the band during its early stages later said: "We not only rehearsed arrangements, we rehearsed every bar at least a thousand times until the guys had to play it right."

HARD WORK PAYS OFF

The hard work paid off even though it won Glenn something of a name as a musical martinet, an over-zealous disciplinarian, among swing-men who liked a more leisurely kind of musical existence.

Booker Cy Shribman, who brought

books up to Boston, became interested in Miller's band and gave it every break he possibly could. And there were others who saw its possibilities like Mike Nidorf, General Amusement booker, who took over the band's affairs, and friendly bandleader Tommy Dorsey, who gave it more than one helping hand.

Ray Eberle, who had sung in Glenn's first crew in company with Kathleen Lane, was back in the fold but this time shared vocal duties with an attractive youngster named Marion Hutton. In the band lineup, more and more promising musicians began to develop. There was "Tex" Beneke, tenor-man and vocalist; Hal McIntyre, alto-player later to make a big name for himself with his own outfit; and others, not so famous perhaps, but good musicians anxious to see their band click, like Al Klink, Wilbur Schwartz, Chummy MacGregor and Paul Tanner, to mention just a few.

It was only a few weeks later that the band began to click. One of the first good breaks was a stay at the Paradise Restaurant in New York where the fans and even the hard-

to-please critics started flocking around, while the band's air-time attracted listeners throughout the country. The next step was an engagement at Meadowbrook, one of the choice band locations, where an even more formidable army of Miller boosters was won. By the time Glenn took his gang into Glen Island Casino, after making a short road trip, both the band and the public were ready. Miller's crew became an overnight sensation and more and more attractive booking offers from theaters and dance-hall spots poured in.

On December 27, 1939, Glenn Miller and his orchestra started a regular three-a-week radio program for Chesterfield cigarettes over the CBS network. And now they were really in—literally the "Sensation of the Nation."

SUCCESS ON RECORDS

From that time on, from the Glen Island date, the Miller band continued to grow in popularity until its total votes in one Down Beat poll, for both swing and sweet categories, outnumbered that of any other band. It added more fan favorites like the Modernaires and trumpeter Bobby Hackett to swell its success. It made juke-box history by selling a million platters of one recording, *Chattanooga Choo*

Choo (for which triumph Miller was awarded a golden pressing of the tune by a grateful Victor company), and it has been estimated that, in 1940, when the jukeboxes were hauling in \$150,000,000 yearly in nickels, one out of every three of those five cent pieces went to play a Miller disc.

It was natural, when Miller's band began to lead the way in numbers of discs sold, in radio programs played and box office records smashed, that Hollywood should beckon. Glenn's first film, *Sun Valley Serenade* for 20th Century-Fox, was made in 1941 and quickly established his popularity in another and valuable medium, even though Miller deprecated his acting ability. He liked the coast well enough to buy an orange ranch there, called *Tuxedo Junction* in memory of his hit recording. Again, in 1942, Miller traveled to the coast for another 20th Century-Fox film, *Orchestra Wives* which came close to satisfying dyed-in-the-wool swing fans, so far as it was removed from Hollywood's usual routine musical efforts and so close to what the story of a swing band should be.

It was also in 1941 that Glenn set up a non-commercial show (played in addition to his regular Chesterfield broadcasts) on the Mutual network slanted at service—(Modulate to Page 14)



Mrs. Glenn Miller

ing only by stumbling upon a farmhouse. They spent the rest of the night sitting around in the kitchen trying to get warm, while Glenn wondered whether he might not be wiser to chuck the whole band idea. He thought over the pros and cons and decided that he'd keep on for just a while longer and then, if nothing happened . . .

It was only a few weeks later that the band began to click. One of the first good breaks was a stay at the Paradise Restaurant in New York where the fans and even the hard-

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Pvt. Fritz H. Oest of an engineer's maintenance company was preparing for bed in a farmhouse in Holland when he heard the strains of Muggsy Spanier's *Livery Stable Blues* coming from upstairs. Hardly believing his ears, Oest investigated and found a Hollander in his room surrounded with American jazz records and a phonograph.

In honor of Jimmy McPartland's recent wedding, brother Dick McPartland sent a bottle of "juice" disguised as a fruit jar filled with honey to the groom. The jug was filled so full the contents wouldn't move when shaken. To complete the holiday package the jar was packed in the center of a box of nuts and

candy.

Jean Goldkette, who used to have the highest paid band in the country, was plagued with guys wanting to quit. Fuzzy Farrar wanted to quit because he was sitting between Bix Beiderbecke and Ray Ludwig in the trumpet section and felt he didn't have enough work. Jean raised his salary and gave him more parts. Two months later Farrar came again to Goldkette and wanted to quit because he had too much work.

Sidney Bechet has written music for *The 23rd Psalm* which has now been published by Warock.

Two never issued masters at Victor are: A Fletcher Henderson version of *Shufflin' Sadie* (38160) of the 1927 period with Jimmy Harrison, and Ben's Bad Boys (Polland group) with Goodman doing *Shirt Tail Stomp* (49675) waxed January 22, 1929 at the same session with *Yellow Dog Blues* (49674) and *Wang Wang Blues* (49673). *Shirt Tail* was recorded intentionally very corny.

One of the last records Ensign Bill Love bid for on an auction before entering the navy was *Louis' Love Finds A Way*.

Sgt. and Mrs. Lyttleton M. Tough III announce a future hot jazz collector, Lyttleton Morgan Tough IV, born April 11, 1945.

Milton Orent's new tune *Otto* (Make That Riff Staccato) will be recorded by Duke Ellington.

Staff Sergeant George Avakian is now a postmaster on the island of Leyte in the Philippines.

Note to the New York recording outfits: Floyd Bean, the pianist with Eddie Stone's Band now at the Hotel Roosevelt, is worth recording with a small band.

JAZZ PUBLICATIONS: The National Jazz Foundation, 407 Cotton Exchange Building, New Orleans is putting out a four page monthly entitled *Basin Street*. It includes very interesting historical column by *The Rambler*. April issue featured facts regarding the Harmony Jazz Band of 1917 to 1927, a little known white group. Scoop Ken-

ney is on leave from the Foundation to train for the position of field director for overseas duty with the Red Cross.

The Hot Box has just received the first two copies of *Le Bulletin Du Hot Club De France*. All in French, it is published by Panassie and Delanay. It has a similar format to the old Hot Jazz.

Jazz Session magazine will feature Nicklesland in their May-June number. Also included is a poll taken from critics who were not on the Esquire Board. Jazz Session at 1041 N. Rush Street, Chicago 11, is now in the photography business. They have sets of photos taken at the Duke Ellington concert and The Bud Jacobson Jungle King jam session at the Zanzibar in March.

COLLECTOR'S CATALOGUE: Richard Leekley, 1641 So. California Blvd., Chicago 8, Ill. Interested in Noone, Dodds, and little known labels. Leekley is director of information for the Council for Cooperative Development.

Mrs. Robert H. Buckman, 212 Porte Cima Pas, Kansas City 6, Mo. New Orleans numbers.

Wallace T. Herrell, Jr., R.F.D. No. 14, Box 50, Richmond, Va. Louis Armstrong and jazz in general. Put out Trade, Auction and Want lists.

Leonard Lee, A.S. V-12, Co. C. See. 7 NTS Purdue University, West Lafayette, Indiana. Features Benny Goodman and his collection.

Eddie Laguna, Sunset Recording Co., 10527 Felton Avenue, Inglewood, Calif. President, General Manager, Shipping Clerk, Secretary, Office boy and Janitor of his own recording outfit. Most recent release is Charlie Ventura Sextette doing *Tea For Two* and *Ghost of a Chance*.

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James To East Next Month

Los Angeles—Harry James moves east June 3 to open at the Astor hotel June 11 for six weeks. The James band moves into the feature spot on the Danny Kaye program with the broadcast of June 8, with understanding the show will originate wherever James happens to be playing during the 13-weeks series in which he is to be starred.

Pays ASCAP Fee Under Protest

Los Angeles—Maurice M. Cohen, manager of the Hollywood Palladium, let ASCAP take the first round in his scrap with the music licensing group by paying—"under protest"—the \$750 quarterly installment which Cohen had refused to pay until an adjustment was made in the rate charged the Palladium.

ASCAP reps had notified Cohen that the Palladium's license would be cancelled as of April 25.

SITTIN' IN



BANK NOTES

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The chimp gets a mink.
A Finn for the song—
The lyrics stink!

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During their tour the band made 21 casts, some of them. They've played to 8,000 persons in

The band's pro versified, even in native to the country the bandsmen have latest hits as well and classical music in their repertoire.

Swing U

A swing unit with inevitable with 1 musical organization formed by several with dance and the experience in civil

Band master of the Infantry Band is E. Whiting, who musicians for son. Assistant is WO (Lewis, who began career in 1932 in L

Featured singers don Myers, baritone Juilliard student, aard Hyde, former Goodman vocalist. Weiner, violinist, featured soloists arranger. T/Sgt. Schmidt is the pro and has been with full 33 months the seas.

Band I

Mascot with the Skade, a mythical band publicity re who joined the band hates music. P Skade was an emigre. A deep think top of the band's thoughts can have room to wander combination chapter and first sergeant gremlin, he absorbs affection. So, at members of the ba

Craig's

Nashville, Tenn. Craig is beginning whether the job Twenty years ago work at WSM for hitch. He's still the orchestra at Hotel Hermitage. share of network his work is pretty throughout the co

During his regis his bands such as Melton, who play clarinet and sang blues moved on to open Ray McKinley, who the Glenn Miller G. 1st Kitty Kallen; Marquette, the sing now introduces all bar shows in New was also one of the duct shows for Dixie.

Incidentally, his brothers who are known in the war. They are Brig. Gen. Craig, Col. William Navy Capt. Edward

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The First Combat Infantry Band is unique among military organizations in that it is composed entirely of soldier-musicians who have seen action on our overseas fighting fronts. Topflight musicians in the army, these men—56 strong—are now on tour in this country, presenting concerts in leading cities in behalf of War Bond sales and appearing at various service hospitals and canteens.

During their tour of the states the band made 21 radio broadcasts, some of these nationally. They've played to as many as 8,000 persons in some appearances.

The band's programs are diversified, even include songs native to the countries where the bandsmen have served. The latest hits as well as marches and classical music are included in their repertoire.

Swing Unit Too

A swing unit within the band, inevitable with large military musical organizations, has been formed by several of the men with dance and theater orchestra experience in civilian life.

Band master of the 1st Combat Infantry Band is CWO Chester E. Whiting, who has led army musicians for some 16 years. Assistant is WO (JG) Robert C. Lewis, who began his army band career in 1932 in Panama.

Featured singers are Cpl. Gordon Myers, baritone and former Juilliard student, and Pfc. Richard Hyde, former Flo Rito and Goodman vocalist. T/5 Stanley Weiner, violinist, is one of the featured soloists as well as arranger. T/Sgt. Clayton E. Schmidt is the program arranger and has been with Whiting the full 33 months they were overseas.

Band Mascot

Mascot with the band is Doctor Skade, a mythical character the band publicity releases relate, who joined the band because he hates music. Previously Dr. Skade was an eminent psychologist. A deep thinker, he rides on top of the band's busses so his thoughts can have plenty of room to wander. He acts as combination chaplain, mother and first sergeant. The band's gremlin, he absorbs abuse as well as affection. So, at least, say the members of the band.

Craig's Career

Nashville, Tenn.—Francis Craig is beginning to wonder whether the job is permanent. Twenty years ago he went to work at WSM for a two-week hitch. He's still there, conducting the orchestra and doubling at Hotel Hermitage. He gets a good share of network air time and his work is pretty well known throughout the country.

During his regime he's had in his bands such worthies as James Melton, who played alto and clary and sang blues vocals, then moved on to operatic singing; Ray McKinley, who drums with the Glenn Miller GI band; vocalist Kitty Kallen; and Pee Wee Marquette, the singing mite who now introduces all Cafe Zanzibar shows in New York. Craig was also one of the first to conduct shows for Dinah Shore.

Incidentally, he's got three brothers who are pretty well known in the war department. They are Brig. Gen. Charles F. Craig, Col. William Craig and Navy Capt. Edward C. Craig.

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SERVICE NEWS

DOWN BEAT

13

1st Combat Infantry Band Now on War Bond Tour



The First Combat Infantry Band, a ground forces musical organization composed of soldier-musicians from every one of our war theaters is pictured above. This colorful band is currently on tour of War Bond centers and service hospitals. Story of the band is in an adjoining column.

Experiment With N.Y.
Record Show Idea

New York—WNEW here is experimenting with a new airshow designed as a sales promotion job for records. Program, called *The Listening Booth*, previews newly released discs each week.

A tie-in with 1,400 record stores in the Metropolitan-Jersey area calls for placards in these stores calling attention to the program.

Although the deal was arranged in co-operation with Bruno Inc., Victor distribs, WNEW officials assert that records "of all companies" will be previewed.

Pops are presented Thursdays, 9 p.m., EWT, and classics on Sundays, 7 p.m., EWT. Show is

expected not only to promote sales but also to relieve strain on actual record booths in retail stores where shortage of both material and manpower is a real problem. It's hoped at least some of the customers will buy without hearing it first.



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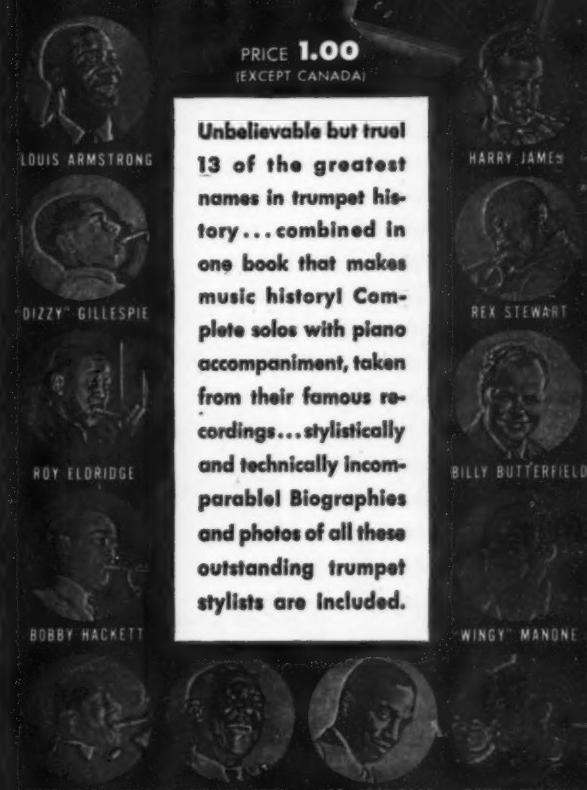
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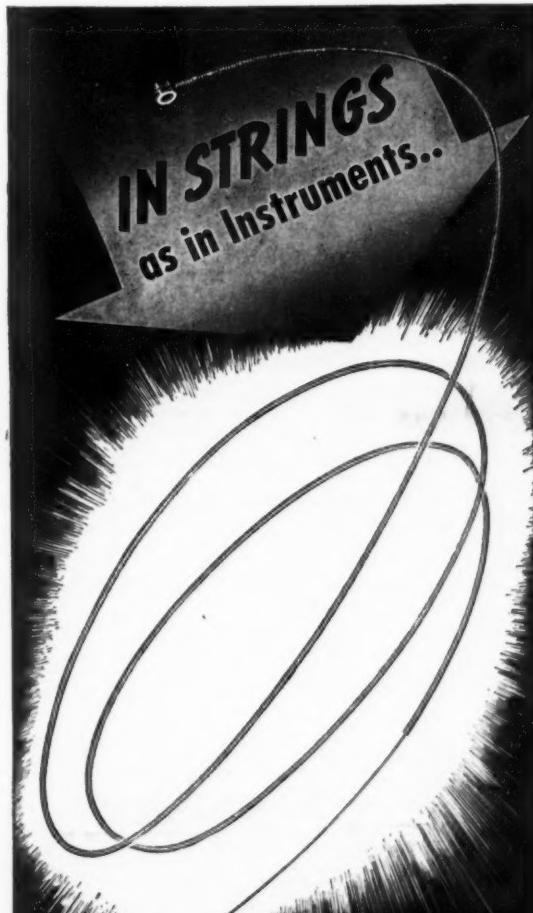
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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; IG—Ike Glasser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Ooley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

A

Agnew, C. (Aragon) Houston, Opng. 5/18, b

Allen, E. (Garrison) Chi., nc
Arnhem, G. (Sherman's) San Diego, ne
Auld, G. (Royal) Baltimore, 5/25-31, t

B

Barnet, C. (Trianon) Southgate, Cal.,
Opng. 5/22, nc

Basie, C. (Roxy) NYC, t
Beckner, R. (Aragon) Ocean Park, Cal., b

Benson, R. (Roosevelt) New Orleans,
Opng. 5/24, b

Bishop, B. (Peabody) Memphis, Clng.
5/24, h

Brandwynne, N. (Waldorf-Astoria) NYC,
h

Britton, M. (Coronet Club) Philadelphia,
Clng. 5/22

Brooks, R. (Roseland) NYC, b

Brown, L. (Earle) Philadelphia, 5/18-24, t;
(Eastwood Gardens) Detroit, Opng. 5/23,

b

Busse, H. (Strand) NYC, Clng. 5/24, t

C

Calloway, C. (Zanzibar) NYC, Opng. 5/21,
nc

Carle, F. (Meadow Beach) Mission Beach,
Cal., b

Cavaliero, C. (Ciro's) Beverly Hills, Cal.,
nc

Courtney, D. (Blackhawk) Chi., r

Cross, B. (Hollywood Club) Kalamazoo,
Mich., 5/21-6/8, nc

Cross, C. (Trianon) San Diego, Clng.
5/20, h

Cugat, X. (Copacabana) NYC, nc

D

Davidson, C. (Rio Cabana) Chi., nc

Dorsey, J. (Sherman) Chicago, h

Dunham, S. (New Yorker) NYC, h

E

Eckstine, B. (Apollo) NYC, 5/18-24, t

Ellington, D. (Paradise) Detroit, 5/18-24,
t; (Regal) Chicago, 5/25-31, t

F

Fields, S. (RKO) Boston, 5/17-23, t

Flo Rito, T. (Lee-N-Eddie's) Detroit,
Clng. 5/24, nc

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ARAGON, Ocean Park, Cal.—

Denny Beckner

ASTOR, New York—Sammy Kaye

BISMARCK, Chicago—Buddy Franklin

BLACKHAWK, Chicago—Del Courtney

CAPITOL HOTEL, New York—Louis Prima, Clng. May 23

EDGEWATER BEACH HOTEL, Chicago—Emil Vandas

400 CLUB, New York—Benny Goodman

LINCOLN HOTEL, New York—Erskine Hawkins

MARK HOPKINS HOTEL, San Francisco—Ted Straker

NEW YORKER HOTEL, New York—Sonny Dunham

PALACE HOTEL, San Francisco—Jan Savitt

PALLADIUM, Hollywood, Cal.—Tony Pastor

PALMER HOUSE, Chicago—George Olsen

PENNSYLVANIA HOTEL, New York—Glen Gray

ROOSEVELT HOTEL, New Orleans—Chuck Foster; May 24, Ray Benson

ROOSEVELT HOTEL, New York—Eddie Stone

WALDORF-ASTORIA, New York—Randy Brooks

SAVOY, New York—Lucky Millinder

SHERMAN HOTEL, Chicago—Jimmy Dorsey

STEVENS HOTEL, Chicago—Ted Weems

TRIANON, Chicago—Lawrence Welk

TRIANON, Southgate, Cal.—Shorty Sherock; May 22, Charlie Barnett

WALDORF-ASTORIA, New York—Nat Brandwynne

ZANZIBAR, New York—Lionel Hampton; May 21, Cab Callaway

K

Kassel, A. (Aragon) Chicago, b

Kaye, S. (Astor) NYC, h

Kenton, S. (Frolics) Miami, b

King, H. (Statler) Wash., D.C., b

Kinney, R. (Lee-N-Eddie's) Opng. 5/25, nc

Krupa, G. (Hippodrome) Baltimore, 5/17-28, t; (RKO) Boston, 5/24-30, t

L

LaBrie, L. (Virginia Beach, Va.)

LeSalle, D. (Blackstone) Chi., Clng. 5/24, b

Lee, B. (St. Anthony) San Antonio, Tex., h

Lewis, T. (Latin Quarter) Chicago, nc

Lombardo, G. (Capitol) Wash., D.C., h

Long, J. (Lakeside Park) Denver, Opng. 5/25, b

Lopez, V. (Taft) NYC, h

Lund, C. (Lakeside Park) Denver, Clng. 5/24, b; (Claridge) Memphis, Opng. 5/29, h

Lunceford, J. (Orpheum) Los Angeles, 5/22-28, t

M

McGraw, B. (President) K.C., Mo., h

McGuire, B. (Continental Grove) Akron, O., nc

Martin, F. (Ambassador) Los Angeles, h

Millinder, L. (Savoy) NYC, b

Molina, C. (Trocadero) Beverly Hills, Cal., nc

Monroe, W. (State) Hartford, 5/18-20, t;

(Colonial) Dayton, Opng. 5/31, t

Morgan, R. (Clarendon) Berkeley, Cal., h

O

Olsen, G. (Palmer House) Chicago, b

P

Pastor, T. (Palladium) Hollywood, Cal., b

Prima, L. (Capitol) NYC, Clng. 5/23, b;

(Steel Pier) Atlantic City, 5/30-6/5, b

Raeburn, B. (Earle) Philadelphia, 5/25-31, t

Reichman, J. (Biltmore) L.A. Cal., b

Reld, D. (Muehlebach) K.C., Mo., b

Ricard, J. (Park Plaza) Baltimore, h

Rogers, E. (Monticello) Norfolk, Va., h

Miller Day Boosts Sale

(Jumped from Page 11)

men. Called *Sunset Serenade*, the program each week offered five tunes selected by members of the different armed forces as their favorites and donated recordings and a radio-phonograph to a service center.

ACCEPTS COMMISSION

But in September of 1942 an event took place that tore the hearts of a million young swing fans in the United States. Glenn Miller, though his position as a married man and the father of two adopted children placed him in a temporarily draft-exempt position, announced that he was accepting a captain's rank in the Army Air Corps. Knowing that his move demanded some public explanation, Glenn made the following statement, in part: "I, like every American, have an obligation to fulfill. That obligation is to lend as much support as I can to winning this war. It is not enough for me to sit back and buy bonds. I sincerely feel that I owe a debt of gratitude to my country. . . . I am sure that no matter what my career or livelihood would have been, the mere fact that I have had the privilege of exercising the rights to live and work as a free man puts me in the same position of every man in uniform, for it was the freedom and democratic life we have that enabled me to make the strides in the right direction."

The band played its last date at the Adams Theater in Newark to a houseful of crying kids. This was no hokum, no contrived stunt; it was obvious that for these kids who came to the last professional performance of the Glenn Miller band, here was real tragedy. A simple, unpretentious man with a great gift for the music they liked best was leaving them.

Miller himself was strongly affected and members of the band turned away to hide tears. Newspaper people, trying later to describe the scene, found it almost impossible because, while all emotion

Strong, Benny (Trianon) Chicago, Opng. 5/29, b

Strong, Bob (Claridge) Memphis, Clng. 5/27, h

Teagarden, J. (Jantzen Beach) Portland, Ore., Clng. 5/27, b

Tucker, T. (Biltch's Gardens) Denver, 5/18-24, b

V

Van, G. (Statler) Boston, b

Vandas, Emil (Edgewater Beach) Chi., h

Wald, J. (Paramount) NYC, Opng. 5/30, t

Waples, B. (Club Madrid) Louisville, Clng. 5/24, h

Weems, T. (Stevens) Chicago, h

Welk, L. (Trianon) Chicago, Clng. 5/27, b

Wilde, R. (Statler) Detroit, h

Williams, C. (State) Hartford, 5/25-27, t;

(State) Boston, Opng. 5/31, t

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Acme Photo
Major Glenn Miller

tional public events have a touch of the unnatural, here was one that didn't, though it might seem so when reported in cold print.

BUILDS SERVICE BANDS

A few days later, Glenn reported for duty and, as Captain Glenn Miller, was sent eventually to Atlantic City, where he was given the job of building bands for the Army Air Force. It was sometime after this (July 17, 1943) that the first Glenn Miller *I Sustain the Wings* programs were heard over NBC, featuring artists like pianist Mel Powell and drummer Ray McKinley, as well as many other young jazzmen who had taken off colorful band uniforms for khaki ones.

The *I Sustain the Wings* show maintained the same high standards that had marked the work of Miller's civilian outfit, even offered more with its unprecedented full string section and vocal groups. It rapidly became one of the most popular programs on the air.

In June, 1944, the Miller unit packed its duffel bags and horns for an overseas jaunt. Arriving in London, it knocked out GI cats who hadn't heard any live, big-time swing since they'd left the States. Besides playing regular concerts for Yanks abroad (and extremely interested Britishers), the band did a regular series of broadcasts over BBC, some of which were also used for propaganda purposes against the enemy.

DISAPPEARS ON FLIGHT

Finally, word came through from headquarters that the Miller band was to be sent across the Channel to entertain troops near the front lines and Glenn Miller (now a Major) took a trip over to France alone to lay plans for the subsequent arrival of his band. He returned to England, as the story is now understood from reliable

Chicago, May 15, 1945

CLASSIFIED ADS

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15

Send Birthday Greetings to:

- May 16 — Archie Freeman,
- Woody Herman, Dick
Noel, Lucy Ann Polk
May 17 — Gordon Polk
May 18 — Meredith Willson
May 19 — George Auld, Bunny
Shawker
May 20 — Lenny Bass
May 21 — Horace Heidt, Jimmy
Sands
May 23 — Johnny Bothwell,
Freddy Guy, John Harrington,
Edgar Hayes, Helen O'Connell
May 24 — Herbie Fields, Eddie
Gee
May 25 — Ginny Simms, Pha
Terrell
May 27 — Jack Carruthers
May 28 — Dave Barbour, Dan
D'Andrea, Skeets Herfert, Andy Kirk
May 29 — Saxie Dowell, Dick
Stabile
May 30 — Benny Goodman
May 31 — Otto Hardwick, Billie
Rogers

Trio Heads East

Los Angeles—The Andrews Sisters, following a stand at the Orpheum theater here starting May 15, head east for summer stint at the Paramount in New York for which gals are said to be drawing \$20,000 per week.



DANCE DRUMMER'S LAMENT

The pianist tinkles most anywhere. The leader's beat? Is Lord knows where! Saxes groan and the brasses beat. But where, oh, where is the beat? I'm supposed to groove the band. If too much, they should hand. If it drives them, I'm too strong. If I soften them, I'm wrong. No matter how I lead a cue. It's always wrong whatever I do! My only friend is a rhythm bass. And we don't talk—not face to face. So I'm alone in a twelve-piece crowd Talking to myself and talking loud.

F. W. MILLER, Chicago.

Many thanks to all you guys who have written me praising my new book. Glad you like it. A great many have written asking where they can obtain a copy. I suggest you try your local music store.

Cpl. E. J. Barlow of Australia writes that he would like to know if I think he would be too old to start drumming when the war is over and he gets out of service. A big definite no is my answer. I really don't understand people always asking if they are too old to start learning something new. It's that old saying "you are never too old to learn." So keep with it, Corporal, and start right in learning when you get the chance.

And speaking of learning, my good friend Fred Albright, one of New York's most famous percussion teachers and symphony drummers, laid the following beat on me and it's a honey, so I'm passing it on to you. Too old to learn? Never!

FRED'S SIX EIGHT



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PIANIST—16. Experienced. Desires position with band at shore or summer resort. David Simmons, 258 W. 4th Ave., Roselle, N. J.

DRUMMER—17, Read, fake. Union, four years experience. Prefer large, modern band with location. Will consider anything. Available after June 6. State salary. Gene Jervis, 103 Crawford St., Ebensburg, Pa.

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WANTED MUSICIANS—4F or age seventeen. Salary forty to seventy-five a week, depending on ability, experience, etc. State all in first letter. Don Strickland, Orchestra, 500 W. 10th St., Mankato, Minn.

WANTED MUSICIANS—all instruments for top territory band. State all in first letter and salary expected. Would also like to hear from arrangers. Al Gentile, Club Ferdinando, Hartford, Conn.

WANTED—PIANO & TRUMPET player-location. For particulars write Robert Craig, 328 Dunklin, Jefferson City, Missouri.

WANTED—GIRL MUSICIANS, for location job. Good salary, excellent references. Write or wire Kay Phillips, 3106 Devine St., Columbia, S. C.

WANTED MUSICIANS on all instruments for 12 piece swing band. Top salaries. Tiny Little, Worthington, Minn.

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ters, the Infantry Combat Badge and three combat stars and an arrowhead — for spearheading the Holland invasion—with the paratroops on the Western Front, is expected to be returned to this country for hospitalization the end of this month.

Stiefel Adds Duo

Los Angeles—Sam Stiefel, motion picture talent trader who entered music field recently by buying a major interest in Andy Russell and setting up an Andy Russell corporation, has taken over the Barry Sisters, vocal duo, who attracted attention some years ago in radio with their swing-style rendition of Jewish melodies (*Bei Mir Bist Du Schoen*, etc.). The sisters, Merna and Clair, arrived in Hollywood in April for shot at radio and pictures under Stiefel's guidance.

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